MASSENET AND THE DEVIL OPERATIC APPEARANCES OF THE ARCH FIEND.

And Why Should He Not Marry or Dance

He Will?-Wall of a Wandering Music Lover Slezak as Tannhacuse Power and Effect of Imagination Jules Massenet has gone to the devil for a good character. This is a most excellent device. The devil has had a ng and honorable career in the service of dramatic art, and he has not infrequently had good tunes. His vocal ptions have from time to time ved good men and respectable women. I much instruction is to be gained from an attentive consideration of the doings him as variously exhibited in opera The most pretentious of them all is without doubt the one disclosed to New Yorkers in Bertioz's "La Damnation de Faust," but if the truth were known he is rather the creation of Maurice Renaud and Goethe than of any Frenchman. There was another devil of stalwart physical proportions, of bold body and deeply seamed countenance. He should have been profoundly psychological, but to id he was frankly physical. This was the devil of Arrigo Boito as done in grease paint by Theodore Chaliapine.

Then there is the familiar and polished devil of Gouned's "Faust." a devil most exquisite in bearing and in phrase, a ing devil who curses or serenades only ented on the stage by some dainty entleman like Pol Plançon. None of hose devils dances. They declaim and ey even hymn beauty with self-made companiment. Massenet's exceedingly man devil, married to a shrewish wife and tormented most properly, sings and fances and is altogether a devil of merry behavior, whatever he may feel.

The dancing of the devil is not at all www. It is one of his oldest amusements. It may be gathered from the fact that there are numerous ballets of witches in urgis nights and of the damned in red lighted perdition. On this important topic the learned Philip Hale of the St. Botolph Club and other places furnished on a day this note:

As is well known Satan has always een fond of dancing. Long ago Chry-estom wrote, Where there is dancing devil is present.' Cyprian said, The dance is a circle and its centre is the wil. There is a German proverb:
No dance where the devil *does not curl

In the year 1507 the devil appeared at Leybach in the market place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, 'a maiden of joyous disposi tion and easy manners, as Valvasour in-forms us. In the fury of the dance Satan suddenly disappeared with Ursula and did not restore her to her friends.

"A somewhat similar story is told of a coquettish bride in Naumburg. Satar sed with her and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her with such force and agility that he disappeared with his partner through the ceiling.

addle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. Martibalsarena dance with four frogs at the same time at a Sabbat per-sonally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham & Sancta-Clara ed an interesting question con-

"Does he prefer the harp? Surely not, for it was by the harp that he was v of Saul A trumpet? No, for the brilliant tones of the trumpet have many times dispersed the enemies of the Lord. A tambourine? Oh, no, for Miriam, the sister of Aaron, after Pharson and his host were drowned in the Red Sea, took a tambourine in her hand and with all the women about her praised and thanked God. A fiddle? No, indeed, for with a fiddle an angel rejoiced the heart of St. Francis. I not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satzer for accompaniment to the dance than the ancient pagan lyre."

"But," concludes Mr. Hale after this agreeable quotation, "encient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all kinds of instruments from a hell to a flute "

All of which seems to indicate that Satan was the father of all such as orchestrate after the manner of the Goths for all the instruments discovered before and after Michael Prætorius.

It is certainly by no means uninstructive that the Satan of Massenet's opera was also the author of the original version of the song entitled "Hooray! My Wife's Gone to the Country.", That the singing of this song, accompanied as it is by a pantomimic dance depicting the grati-tude of a deserted husband, should be cruelly interrupted by the unexpected return of the lady, armed to the teeth with words, is a peculiarly beautiful and touching illustration of the unwisdom

of dancing on a volcano.

The Devil's declaration that he acts as the agent of the Marquis recalls a duced her illusions through sheer force eimilar situation which occurs in "The Story of the Creacon of Eve, with the Expelling of Adam and Eve out of Paradyce," a grocers' pageant, apparently one of the Norwich cycle of twelve Whitsun plays. The opening scene represents the creation of Eve. A 'rybbe coloured red" is taken by "Pater" out of "manys side" in the presence of the audience. It is then transformed into a woman, but the stage directions, as is the manner of their kind, do not tell either the stage carpenter or the property man how this is to be done. Adam delivers himself of a speech of thanks garnished with medieval Latin and just as soon as the Creator is out of sight he makes off apparently to consider his new state. He says to Eve:

32, lovely spowse of God's creacon. For I wylle waike a whyle for my recreacon.

As soon as Adam is gone the serpent well garbed in a "cote with hosen, a tayle stayned," and a crown and wig, comes upon the scene and persuades Eve to take a bite of apple, declaring that he has been sent by God to give her that command.

This representation of the devil is of and so is that made by the devil in the Massenet opera, though the lyric fiend has some shade of excuse in his bargain with the Marquis to tempt

turned into an operatic heroine; for we are assured often and by profound authorities that opera is the most uplifting form o nusical or dramatic entertainment.

A devoted music lover who had been absent from New York for some time ecently returned and betook himself to several concerts and operatic performances. Thereafter he expressed himself without stint to the music critic of Tue

"Music in New York has gone to the ogs. I have heard the worst performnces of 'La Bohème' and 'Faust' I ever neard in my life, and not a word is uttered in protest. I have heard two of Bee thoven's symphonies butchered to create sensation for a conductor, and no one offered any objection. Instead of complaints I hear a small army of womer bringing libellous charges against honorable people who dare to disagree with them as to the performances of their pet musician and I have heard men of high standing in the community threaten to exclude from their presence any person who presumed to hold opinions different from theirs about the singing of certain so-called prima donnes.

"In short, so far as I am able nusic is now in the hands of a lot of notoriety worshippers, whose recours in every case of unfavorable commer is not to argument but to bullyragging and bluster. Meanwhile, to my intense amazement, I find some newspapers maintaining an inexplicable silence abou the pitiable performances which I have witnessed, while others engage in ridiclous praise of things which every amateur of music knows ought to be con-

"All I can say in these circumstances that music as an art is in its last stages in this town. The concert hall is a parad round for sensational conductors who are adored by women and the opera house or incompetent singers who are favored by the authorities. If the critics do not handle the situation without gloves then New York's standing in the world of music oust sink to insignificance."

I' faith bo'swain these be bitter words

The production of two new operas single week stirred the waters of the stagnant, world of music. It is too soon to add anything to what has already been published in regard to these two works. Massenet's "Grisélidis," brought forward on Wednesday evening by Mr. Hammer-stein, pleased its hearers and afforded nother opportunity to study the reources of Mary Garden's art. That should suffice.

"Germania." the opera of the Baron Albert Franchetti, was produced at the Metropolitan Opera House only yesterday afternoon, and consequently the latest possible comment on it may be found elsethere in this paper. The enterprise of the Milanese management there receives its due meed of praise.

Meanwhile on Monday evening Leo Slezak sang Tannhäuser for the first time

here and the somewhat unemotional Mon-day night assembly was stirred to unwonted demonstrations of delight. The critical comment published in this paper on the following morning endeavored to point out some of the reasons why this mpersonation had uncommon merit.

But it may fairly be said that the sub-

ect was only touched in the superficial of instantaneous criticism and the early throbbing of preses. Mr. Slezak is an interesting figure in the operatic world, and one of the most satisfying proofs of this is the fact that intelligent amateurs in their minds.

But we should all remember that oper

The singer cannot impersonate as the actor can for the simple reason that he cannot make his own nuances. He has to dre she creates her own tempo and her own theatrical atmosphere. Her melodic line and her instrumental tone color are all her own. If, now, she had to sing the rôle in opera she would be compelled to sing andante where the composer marked andante, and to sing forte where the score called for that. She would have to sing the melody written down for her by the composer and in such a way that it would fit with its instrumental background.

Now when a great singer finds it possible to combine just treatment of these demands with a convincing display of throbbing temperament and a disclosure of fervid imagination, then, indeed, a remarkable piece of operatic imperonation comes before us.

On the other hand when the singer merely sings with perfect beauty of tone, with absolute justice of phrase, with clarity of enunciation and with elegance general finish, there we sit in comfortable admiration but we obtain no The great factor in the composition

of an operatic impersonation is that which also is the highest element in the creations of the spoken drama, namely, imagination. Technic is indeed essential and is more imperative in opera than in the play. But even in the lyric drama wonderful effects have been created by the exercise of creative imagination. Those who remember how badly Kath-

erine Klafsky sang and who know how to this day hundreds of people speak of her as one of the greatest dramatic soprance ever heard in this country, will understand, perhaps, that she proof temperament and imagination.

Niemann was not more than a wreck of a singer when he came here, but his vivid portraitures dwell clearly in every memory. His Tristan is still the dramatic ideal of old operagoers, while no one has approached within hailing distance of his marvellous death scene in "Göt-terdämmerung." Now Niemann had "to declaim his measures in measured rhythm in tempo and in the melody written by the composer, yet behind his adherence to the letter of the score lay the informing vitalism of a master imagination.

It would be extravagant to set Mr. Slezak beside Albert Niemann at this period of his artistic development. He is a mere youth in the world of the lyric Niemann when he came here was old, and the weariness of profound wisdom shone from his fathomless eyes. But we may reasonably hope that youthful giant will assume a commanding position in the opera world.

His singing is good, his enunciation is clean, his style is never paltry, his acting while yet immature, is full of right in stincts and his temperament is rich with red blood; but best of all he shows imagination. He can conceive not only the personality of the character which he interprets but also its relations to the He enters fully into the emotional

thermore a deep comfort to behold her to stir so deeply an audience usually dilettante in its tastes. His Otello was powerful, but his Tannaduser was melting. Lovers of the opera have to thank him for disclosing in generous measure the deep humanity of the work. Perhaps who knows?—we shall yet understand this drama of Wagner's. W. J. HENDRASON.

GOSSIP OF THE OPERA HOUSES.

Baron Franchetti, whose "Germania" was sung yesterday for the first time in this country, has not been fortunate in the choice of his librettos, although he has had the opportunity to set to music some books that ultimately acquired great popularity. "Asrael." "Fior d'Alpe" and "Monsieur de Pourcegnac" suffered from the weakness of their librettos. In view of the persistent lack of judgment with which he refused available texts, it is curious that he ever found a successful story. As it is the political character of "Germania" has made it almost impossible both in France and Germany. He rejected "Andrea Chenier," out of which Imberto Giordano subsequently made a successful opera, so when Luigi Illica submitted to him the operatic version of Sardou's "La Tosca" he was unwilling to trust his own judgment, but took the book to Giuseppe Verdi. The composer read the text and pronounced it admirably suited to a composer's purposes apart from certain situations which have always been criticised. The scene in the last act especially pleased him, with its intermezzo of bells in Rome and the prayer of Mario about to be led out to be executed. of the persistent lack of judgment with

It was after he had heard Verdi's commendation of the text that Baron Franchetti asked the composer what musical most important scene, an aria or recitative? To this question Verdi made his tive? To this question Verdi made his famous response, "I would simply write any good music, my dear Baron." In spite of Verdi's approval of "Tosca." Baron Franchetti rejected it and took instead the opera "Monsieur de Pourcegnac," made-from Molière's "Les Malades Imaginaries." In spite of a most musicianly and vivacious score, there was no chance of life for an opera with such a subject and it has disappeared from view even in Italy. Puccini immediately accepted the "Tosca" libretto, which has been one of his most successful operas.

Giulio Gatti-Casazza is fond of saying that the day of great singers has passed and that another generation must pass before the opera houses will be able to offer artists equal to the great names that have been on the Metropolitan's casts in the past. Some of the necessary changes of programme at the Metropolithat the day of great singers has passed and that another generation must pass before the opera houses will be able to that have been on the Metropolitan's casts in the past. Some of the necessary what discouraging theory. In former days if "Faust," for instance, were offered and there was a need to change the cast there was a substitute likely to uphold the artistic worth of the performance. If Mme. Caivé could not sing. Mme. Melba could, and if Mme. Sembrich was not in voice Mme. Eames was there to take her place. Then there was Mme. Suzanne Adams or Mme. Saville. So there was a certainty that the audience would not be much disappointed. Now there is one Marguerite in the company at the Metropolitan. That is Miss Farrar. Mme. Nordica rarely ever sang the rôle in the past and is not even to be announced for the future until she is well enough to appear. In her letter sent to the managers of the Metropolitan on Thursday she peremptorily forbade them to announce her name. what discouraging theory. In forme

Oscar Hammerstoin in discussing the operatic situation this season expressed some disheartening views as to public's attitude. "Spoilt?" he remarked Why the New York public has become impertinent. So many good actually impertinent. So many good things have been offered to it during recent seasons that it refuses to be satisfied with anything but opera that would bankrupt any impresario. Last week while my company was singing in Washington I was compelled to put on a tenor who had not hitherto sung important roles in y regular company, although he has been in the most ambitious performances in Paris. Well, I wish you could have seen the letters of protest from my subscribers calling me all sorts of names for daring to put into the cast after an extended tour. The programme, which man who would have been grateful cepted anywhere in Europe. "Then the outbreak that always con

"Then the outbreak that always comes when I dare to produce the same operatwice on a subscription night. That practically confines me to four performances of an opera in New York at regular prices even when I have spent \$2,0000 to produce it. The New York impresarios have made the public a very difficult body to deal with. It is not to be denied that there is too much opera. There is have made the public a very difficult body to deal with. It is not to be denied that there is too much opera. There is also the most exacting public in the world to deal with.",

Whatever may be the fate of operatic extension elsewhere, it has been proved that at least one American city outside New York has a genuine taste for opera and a pride in its successful existence. This is New Orleans. At a meeting of the stockholders of the French Opera House it was decided that the same managers it was decided that the same managers who conducted a successful season of four months this winter should be entrusted with the control next winter. Some of the works sung for the first time in New Orleans this winter by the company were "Haensel und Gretl" in French and "Le Jong leur de Notre Dame." In Massenet's opera the rôle of the little dancing monk was sung by the diminutive Francesco Nuibo, who was brought over here from Paris for the Metropolitan Opera House by Heinrich Conried and then hired out to sing in a restaurant. M. Escalais, for years one of the foremost tenors at the Opera in Paris, was another member of the company that pleased New Orleans operagoers, who also took delight in the return of the popular Mme. Fierens. New York has had its taste of the quality of these performances and it is extremely doubtful if they would ever be accepted here. Perhaps it is just this characteristic of these companies that goes to show how devoted New Orleans really is to opera.

Lina Cavalieri is going to sing in Paris as a member of the company of the Metropolitan Opera House when its per-formances are given there in the spring. The famous Casa Ricordi of Milan has The famous Casa Ricordi of Milan has long been on record as the champion of the beautiful Italian's artistic abilities and if the Italian invasion at the Metropolitan Opera House had ever been put through in its original form Mme. Cavalieri would undoubtedly have been the feading singer of the company so long as the Milanese powers remained in contros. Puccini's "Manon Lescaut" is to be produced by this company in Paris, although it has not been in the repertoire for several years, and word went out from Milan that only the pulchritudinous soprano could properly interpret the rôle. After this intimation from the omnipotent Tito Ricordi it was understood that without the presence of Mme. Cavalieri it would not be possible to get the right to produce the Puccini opera there. So the Manhattan and the Metropolitan forces are to be united to this extent in Paris in May, Mme. Destinn, who is to be at Covent Garden at that time, will probably not sing with the company at all during its Paris season.

It would be difficult to persuade any foreigner aware of the artistic powers engaged at the Metropolitan that this theatre is to go for a season without a single performance of "Carmen." It is one of the most popular works in the operatic répertoire and there are few It must be a source of much comfort to many husbands to know that once upon a time there was such a patient and faithful personage as Griselda. It is fur-important. It was this that enabled it

with in Germany, while Maria Gay in apite of the sensation she created abroad was rejected by the metropolitate access last season although she was surrounded by the best singers in the
company. The most unfortunate episode
in the long list of boodoos attending the
Conried regime happened on an evaning,
when "Carmen" was on the bill. That
was the falling of the bridge in the first
act. Mme. Calvé, when she gave her
brilliant performance for the hast time
at the older institution did not interest
her audiences nearly so much as she did house has practically become the exclusive possesser of "Arrmen." Ospar Hammerstein has a long list to his credit. He is an unfailing flair for the good Carmens Among them have been Clotilde Bressler Gianoli, who was the greatest success of his first season; Maria Labia and Marguerite Sylva. Lina Cavalieri and Marietta Mazarin. It is his success in discovering Mazarin. It is his success in discovering the admired impersonators of Bizet's heroine that has resulted in giving the Manhattan the practical monopoly of one of the most popular operas in the

NOTES OF MUSIC EVENTS.

At the New Theatre "The Bartered Bride" At the Manhattan Opera House th

At the Manhattan Opera House the announcements for the week are as follows: Monday evening and Saturday afternoon, "Griselidis," with the cast heard in the opera at its first performance. Wednesday, "fan Boheme," with Miss Cavalleri as Mimi and Mr. McCormack as Rodolfo. Pridgy, revival of "Samson et Dellia," with Mr. Dalmores and Miss Gerville-Réache in the principal parts. Saturday evening "Il Trovalore," with Mmess. Saturday evening "Il Trovalore," with Mmess. Baron and d'Alvarez, and Messer, Zerola and

concert are lnes Barbour, soprano; a grave-Turner, contralto; Berrick von tenor, and Chris Anderson, barytone.

Charlotte Lund, soprano, and George Copela planist, will give a joint recital as Mendelso Hall on Priday evening. Mme. Kirkby-Lunn will be sololst at the

The Fionzaley Quartet will give the second of its subscription concerts Tuesday evening. Pebruary 1, at Mendelssohn Hall. The programmwill include compositions of Haydn, Chausson Reger and Beethoven.

The second concert of the Marum Quartet will be held in the concert hall of Cooper Union on Thursday, February 3, at 5 o'clock, The pro-

Miss Geraldine Morgan and Miss Geraldine Morgan announces two concerts of chamber music to be given at the Stuyvesant Theatre on Sunday evening, February 6, and Friday afternoon, March 18. The preliminary announcements name among the works to be performed a coucerto grosso in D major by Corelli (1633-1715), for two violins, violoncello accompanied by two violins, viola and double bass; quintet in G major for strings by Brahms; the quartet in F major for violin, aboe, viola and violoncello; an aria by Pergelesi (1780-36) and lieder by Schubert.

evening. January 25, is the fourth historical. The composition of weight will be the Brahms third symphony, to be followed by the first rendition in this city of a group of five songs by Gustav Mahler, to be sung by Wüliner. Kinder Totenlieder" (Children's Death Songs) they are called. Dvorak's overture "in Nature" will be the third number of the evening, and the fourth a group of songs which Wüliner will interpret. Two of these, "Erdriese" (Grant of the Earth) and "Letzter Tanz" (The Last Dance) are by Felix Weingartner, and the remaiting are by Felix Weingartner, and the remaining pair by Hugo Wolf, entitled "Anakreen's Grab pair by Hugo Wolf, entitled "Anakreon's Grab" (Anakreon's Grave) and "Der Rattenfanger" (The Rattenfehr). The concluding number on the programme will be the everture to "The Bartered Bride." One week from to day, January 30, in the afternoon an extra concert will be given as a part of the regular series. The programme will be popular in general character.

The fourth concert of the evening series by the Knetsel Quartet will be given at Mendelssohn Hall on Tuesday, at 8:15 o'clock with George Proctor, pianist, as the assisting artist, and the following programme: Quartet in B flat major, by Mozart; trio in F sharp minor, opus 1, No. 1, for plane and strings, by Cesar Franck; quartet in E flat major, opus 127, by Beethoven.

Fritz Kreisier will give a violin recital at Carnegie Hall on Friday at 3 P. M. His principal numbers will be Tartini's "Devil's Trill" and Vieuxiemps's F sharp minor concerto. Mme. Antoinette Szumowska, the Polish pianist, will give a recital at Mendelssohn Hall on the afternoon of February 7. In honor of the Chopin centenary her programme will be made up

Theodore Spiering will have the assistance of

Kurt Schindeler, planist, when he gives his violit recital in Mendelssohn Hail on Thursday after noon, February 10. Busoni's only plane recital in New York this eason will take place at Carnegie Hall on Tues Tilly Koenen is to be chier soloist in the

proaching performance of "Ruth" by Club of Chicago. Miss Henriette Michelson, who has been study ing with Harold Bauer in Paris during the last two years, will make her first appearance here in a piano recital at Mendelsoons Hall on the afternoon of February II at 3 vclock. Her programme includes two mazurkas by Perry Goetschius which this composer has dedicated to her.

Mistletee Hunters in Brittany. From the Wide World Magazine. Ceuzy, in Brittany, annually beco centre of attraction for the mistleto

pickers, and the poplars that line the hillsides around about the village show an abundance of the precious evergreen with envy.

Here, however, the trees are lofty and Here, however, the trees are lofty and by no means so easy to despoil of their white berried parasite as the apple tress in northern France, which yield most of the harvest destined to find its way to the British market.

Nevertheless clambering up into the tree tops sixty or seventy feet from the ground is not so difficult a task as it may appear to those who are uninitiated into the modus operandi of the mistletoe hunters. With the aid of peculiarly shape iron griffes attached to their feet, enabling them to get a firm grip of the trunk or stem which they wish to ascend, the skilled dilmbers make their way from branch to branch with monkeylike agility and in a few minutes the tree is stripped of its mistletoe crop.

THE UNIVERSITY OF CHICAGO

LATEST AND MOST ORIGINAL AMERICAN COLLEGE.

How Some of Dr. Harper's to

Have Worked Out-The & Quarter Year-Success of the Sammer School In our own time three American universities have been raised from the seed. They are Johns Hopkins, Leland Stan-ford and Chicago. "And the youngest and greatest and most original of writes Edwin E. Slosson in the Independent, "is the University of Chicago.

*Beginning in 1891 William Rainey Harper issued a series of revolutionary

Harper issued a series of revolutionary manifestoes which burst like bombs in the educational world. Most prominent among these innovations were the summer quarter, the press, the extension work, the downtown classes, the correspondence courses and the affiliated colleges.

"The summer quarter was the most radical and most successful of the innovations. There were many objections brought against it. If any one wants to know what they were he can hear them at New Haven or Baltimore, or in undertones at Ithaca and Cambridge.

"President Harper divided his year into four quarters, each ending with a commencement or convocation for the conferring of degrees. Even this was not often enough, and he used to run in extra convocations once in a while like extra dances at a ball.

"These intercalary convocations ap-"These intercalary convocations ap-"These intercalary convocations ap-"These groups are supposed to form so-"These groups are supposed to form so"These intercalary convocations ap-"These groups are supposed to form so"These groups are supposed to form so"These groups are supposed figures the institution, the class presidents of the institution, the class president

peared most unexpectedly. Some morning the students going into Cobb Hall would see the announcement of one pext week posted on the bulletin board near and a request for two stenographers (\$40 a month each) and one experienced teacher rs (\$40 of Latin (\$20) to call at the appointment

dition of the university, the record of its growth, the long list of its gifts and

compare with the peadent when he read his quarterly statement of the condition of the university, the record of its growth, the long list of its gifts and the longer list of its needs. I never heard any one who could read a table of figures with such eloquence.

Somehow he made the aummer students feel that they were partners in a great enterprise, that they were being let in on the ground floor of a good proposition, and when they scattered to their homes they said to themselves: Well. Rockefeller and I have a big undertaking on our hands, but I guess with the help of that man Harper wewill put it through. And they did. It is a remarkable thing that the munificent gifts of Mr. Röcker that they much any as neither to arouse the feeling of being patronized nor to deter others from giving large or small amounts to the institution.

In some universities the summer students were treated as intruders, as second story men taking an unfair advantage of the institution.

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The character of the work done in the character of the work done in the proportion of men falling, wholly or patronized nor to deter others from giving large or small amounts to the institution.

The character of the work done in the character is the summer students were treated as intruders, as second story men taking an unfair advantage of the institution.

The some universities the summer students were treated as intruders, as second story men taking an unfair advantage of the institution by slipping in when the house was empty and carrying away with them a lot of learning to which they had no legal right. In Chicago they were somehow made to feel at home from the start, and the second season of the senior college.

The University of Chicago has now many be left lyong the start of

"It was Dr. Harper's aim to make the summer quarter the full equivalent of the other quarters. He more than succeeded. It became the most important quarter in both numbers and quality of work. Last summer (1909) there were 3.253 students in the summer quarter and 2,339 in the following autumn. The proportion of graduate students in summer is greater than in the rest of the year.

year.
"In the beginning the head prefessors showed a disposition to confine their "In the beginning the head prefessors showed a disposition to confine their attention to the 'regular' students in the conventional nine month session, and to throw the burden of the summer work on their subordinates, but by and by it was apparent that those who taught in the summer were getting the most of the research students for the rest of the year, because these usually came to the university in June and stayed on. After this was discovered it became easier to get professors to take their vacations in one of the other quarters.

"The old theory of education was that a man should get his schooling once for all in his youth and be done with it, like the measles. If he came back, except to whoop it up on Alumni Day in a clown's costume, it was felt as a

should mostly be relegated to smaller institutions in various parts of the country under the supervision of the university.

The students could migrate freely among them, passing north in the summer and south in the winter, like the wild fews, and their instructors would enjoy so far as possible the laboratory and library facilities of the university. A considerable number of reputable colleges entered into the relationship and more seemed likely to follow their example, but the plan did not work. olan did not work.

plan did not work.

"One of the most revolutionary of the measures proposed by Dr. Harper was the division of the university into two sections, here called the senior college and the junior college. The idea for many years seemed to make little headway, but it is now coming into effect in almost every great university. Although Chicago was the first to recognize the necessity of abandoning the old four class system it has not solved the problem. The old régime has gone and the new has not come.

science college (men), and science college (women).

"These groups are supposed to form social units and to compete with each other on the forum and the field. Various schemes have been tried to bring about the desired differentiation and integration, to make these class class conscious' and to induce a proper degree of antagonism between them, but without much success. The students prefer their own groupings.

"The influence of English ideals became increasingly dominant during the later

of Latin (\$20) to call at the appointment office.

But no matter how imprompts the occasion it lacked none of its usual pomp and circumstance. There was a procession and a recession of such of the faculty as could be got out by a double hurry call. The long line of candidates was marshalled before the president, who gave them their diplomas ex cathedra with as much selemnity as possible, considering that the cathedra was fauch by being addressed in Latin for the first time in his life and by the efforts of a dean to lasso him with a marcon hood.

"Then there was always an address by somebody worth listening to and talking about afterward. But however distinguished the orator was he could not compare with the president when he read his quarterly statement of the condition of the university, the record of its growth, the long list of its gifts and

which they had no legal right. In Chicago they were somehow made to feel at home from the start, and the second season they swaggered about the campus as though they owned it and patted each new building on the back as if it were a new pig or calf.

"It was Dr. Harper's aim to make the summer quarter the full equivalent of the other quarters. He more than succeeded. It became the most important quarter in both numbers and quality of work. Last summer (1909) there were

years occupies 180 quarto double column pages.

"Last year (1908-09) the extension lecturers gave courses of six lectures each in 125 different cities and towns in fourteen different States; and this was a poor year compared with the preceding. The extension work was started by Prof. Richard Green Moulton, who was brought from Oxford for that purpose, and his courses in English and Biblical literature are still the most popular. The number of students taking regular work by correspondence was 3,200, about double what it was five years before. The most popular courses here are English, mathematics, history and Latin.

"The University of Chicago was fortunate in starting unencumbered with the

in the summer were getting the mest of the research students for the rest of the year, because these usually came to the university in June and sayed on. After this was discovered it became easier to get professors to take their case of the year of the year

AFTER A SNOWFALL UPTOWN WHERE NOT SLUSH BUT JOY

MAY REIGN SUPREME. Harlem and Washington Heights

Manhattan's Paradise for Owners of Sleds and for All Who Like to Silds Bown Hill—Pun for Old and Young Downtown in the bus ness Manhattan Island they want to go of snow as quickly as they can, orth in Harlem and Washington Heights, there are lots of people that like to s snow come and would be glad to see rema b.

snowfall Riverside Drive presents a beautiful and stirring spectacle. The irregularly undulating river bank stretch ng down from the drive, is now in its white mantle an object of new admira-tion, and there are thousands there to see; the walks are crowded with promenaders, while the drive itself is alive gether makes up into the city's great cattered all over uptown, to find perhaps their most active enjoyment in Wash-ington Heights, where the lay of the land fairly invites people to slide down Here, for instance, was such a sliding place, stretching for three or four blocks and with no cross streets, a slide not

too steep and yet with slope enough to make the going good, and here you find lots of sliders and around at the top of the hill people standing looking on at the sport. Here comes flying down the hill now a big lob sled, carrying a dozen well braced, and carrying its heavy lost handily and safely, with a man of strength and nerve at the steering lever. The big bob tears down the hill like a runaway thunder bolt; it does not come up the hill so fast, but a cozen men grab on to the drag ropes cheerfully, and when they've got it to the top once more they load on the passengers, to capacity every time, and then away the big bob goes sgain

down the hill flying.

There are other bobs here, but none quite so big and able as this giant, and others are single sleds in numbers, and these not all by any means ma ned by young folks. Plenty of youngsters but here you see fathers too, with boyish snow fever rekindled in their veins by here you see fathers too, with boyish snow fever rekindled in their veins by the sight of the slide and the sliders. These fathers, youngish in years as well as in spirit, plant small sons or small daughters on the sleds in front of them, and then go flying down the hill with the best and most venturescene of the big boy. There's a scattering procession of these single sled sliders coming down the hill all the time, and here and there along the way you will see a small boy with a shovel, a volunteer, shovelling snow from the side of the road upon the bare spots in the middle.

Among the sliders on this hill you will see one whom everybody notices, a small girl, apparently not over 6, who has a black eye. She ran into something and bruised her eye; but she doosn't mind it at all. She has a small sled and she is very serious about her sliding.

She goes thirty or forty feet maybe down the slide and then veers off and runs into a snewbank, but she is not in the least discouraged by that. She drags her sled back to the top once more, and tries again, and nobody tells her to get out of the way; and after her very serious, intent fashion she is having a great time.

There are plenty of hills, long and

up snow mountains and rolling down their sides and getting delightfully all covered with snow, and every boy has a sled, and he alides down these small mountains, or he just slams his sled down and sees how far he can go on the

down and sees how far he can go on the sidewalk.

Small boys give their smaller brothers or sisters, or both, a ride on their sled; and small girls drag their juniors around in like manner, and now and then sled loads of older or younger people being dragged by somebody get upset going up or down curbstones; to the tune of great laughter.

In this part of the town you see plent of fathers dragging their children around on sleds, and finding as much fun in this for themselves as the children do in being dragged, and that is saying a good deal; and you might find men who would willingly respond to some small boy's hail and give him a pull, as for instance this man had done, a stalwart, able loading citizen, who now had in tow two sledt tandem carrying three small boys.

The sled's the thing here and now for children great and small, and here at this The sled's the thing here and now lie children great and small, and here at his time they may be used in the place of baby carriages to give the baby an airing. Here was one sled so used, the taby lying on a bed made for it on the sled and with a little pillow under its head, while around it for a covering, all nearly tucked in and tied on, was a fur robe. The baby was quietly sleeping.

Still it isn't all sleds. When the snow is deep anough the boys build anow mean.

is deep enough the boys build show mentains and dig snow caves or Eskimo huts of course, and if they can make a cave big enough to get into their happiness is complete.

big enough to get into their happiness is complete.

Here in a Harlem street the boys on the block had first built up a snow pile higher than themselves and then they had successfully scooped out the interior to make a cave, and really it takes not only skill but care to do this, for there is always danger that you will push a shovel through the sides or roof. But these boys had done their work in good shape and they had made a cavern big enough for the whole lot of them—there were five when seen—to get inside, and of their work they were reasonably proud.

whole lot of them—there were live when seen—to get inside, and of their work they were reasonably proud.

Then there are always boys whose thoughts run toward war and who spend much time and effort in building snow forts, a sort of fortification that warm weather never fails to take sooner or later, however ably and successfullr it may have been defended by a small boy garrison meanwhile. Here was one slow fort that was of considerable dimension—it must have been as much as six feet in diameter—and now a small boy was busly engaged in throwing up around it in exterior line of works, so that it might with the greater certainty be defended. But it isn't all sports here when the snow comes, the snow here may serve in a business way. The main business thoroughfares are, to be sure, cleaned of snow jet as they would be in any past of the tombut in the residence streets, and this is mainly a residence district still, the snow may lie for some time, and if it gives that mainly a residence district still, the st may lie for some time, and if it gives to promise the butchers and the grocers, the bakers get out their delivery sleit the familiar long, low open, box boset on runners, and use them instead wagons. There are still a goodly m ber of such sleighs at the upper end Manhattan and you see them out a a heavy snowfall. On a Senday o holiday you might see them put to of than delivery uses. Then the butco or the grocer may hook a pair of hos to one of his delivery sleighs and seats comfortably cushioned across body and with this outfit take his fan on the road for a sleigh ride.